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AMONG THE STUDIOS.

Elliot, who has been working in the Studio Building during a part of the summer, has finished a portrait of Mr. Alstyne, a retired merchant of this city. The subject is one that this artist excels in, being one of those heads that have a good deal of color, without any remarkable degree of character expressed in the face. The flesh-tints in this portrait are finer than anything we have seen before from this artist's pencil; the coloring is rich, yet full of the most delicate greys, that take in the principal colors of the palette. None of those positive purples and greens which have too often marred the otherwise fine portraits of this artist, are to be seen in this picture. In this head the subtle tints of the face are given with such a degree of artistic power as to look more like flesh than flesh itself. This may seem like adulation, but it is nevertheless so, for many specimens of humanity present such a dried-up appearance as to make us doubt whether we are gazing on living beings with blood flowing through their veins, or on objects shaped like a man, but not endowed with the vital spark. The modeling of the head is excellent, the prominent parts being given without having recourse to those strong shadows which too many painters resort to in order to hide their inability to model a head with a strong light all over the face; here the strength of the color of the prominent parts express all the rotundity, keeping the less prominent parts in weaker color, and painting the delicate shadows accordingly. The silver-grey hair of the head is well relieved against the background, which is dark immediately around the head and lighter around the body, the picture being a half-length portrait, representing the gentleman as seated, with his right hand resting on a table covered with a crimson cloth which hides a good deal of the figure, the left hand resting on his lap. The wainscoting on the wall, which is kept light on the right and left of the figure, make too strong a straight line, and together with the straight lines of the table, give an unfavorable impression; if made darker on either side that would be done away with and there would be nothing to object to in this really fine picture. For fine coloring, good modelling, and power of expression, this work alone is sufficient to place Elliot in the foremost rank of portrait painters. As it is he is without a rival (in painting male heads) in this country, and we doubt if he has a superior in Europe. We understand he is to spend some time at Albany, and will then proceed to Washington, where he is to paint a full-length portrait of President Johnson, and a large portrait of Corcoran, the Washington banker. We cannot refrain from expressing our gratification in knowing that Elliott is to paint the nation's chief executive, for he is an American artist in every sense of the word, having been born as well as brought up in this country, and then again, he is possessed of a talent that none of those men who have been born in Germany and studied painting at Dusseldorf, or natives of Wales, and other parts of Europe, who have "done" the work in the Capitol, have. We are not prejudiced against foreign artists who are residents of this country, but we do think it is but right that American artists, when their talent is far superior to those of foreign birth and education, should be employed to paint the pictures, as well as to execute the statuary, that are to illustrate the growth of

the nation, and are essentially American in character.

As many of the artists who have been sketching in the country during the summer have returned to the city within the past week, and knowing how desirous the readers of the *ART JOURNAL* are to know what they have done, we commence to inform them. We must first tell them the weather has not been very favorable for sketching out of doors, and on that account, judging from what we have seen up to the present moment, there have not been many studies painted, still, we hope (to use a homely phrase), that they will make up in quality what they lack in quantity of the number painted last summer.

Pope is among the first who has returned to the city. He spent some time at Stowe, Vermont, and brings back some excellent sketches made on "Gold Brook," which takes its name from the metal which has been found there, though not in any large quantity. A large study of a waterfall is one of the most important; the treatment of this shows a knowledge of landscape painting that proves him to be equally successful as in painting a portrait, he being a portrait painter. A view on the same brook, with cows crossing, is a pleasing subject for a good-sized canvas. There are many others which we would like to particularize, but want of space obliges us to be brief. In a future number we shall give a more extended notice of the pictures in this studio—portraits, studies of fruit and flowers, crayon drawings, and other works by this really versatile artist. In this connection we must not fail to mention a "Study on the Stream," painted by Mrs. Pope, which is remarkably well painted, good in color and ably handled. It is a charming bit of nature, well put on the canvas.

The rippling stream reflective of the overhanging foliage, is rich in varied tints that are pleasing to see; painted; the foliage is nicely touched, it is delicate, yet artistic. It is just such a spot where we would like to seek quiet and repose on a warm summer's day. Another study on the same stream has many of the characteristics of the other, namely, good coloring, nice handling and beauty of composition. In both of these works there is a keen appreciation of the beautiful, shown, and artistic knowledge that seems to be guided by a more experienced hand, which is evidently the case, as many of our readers will remember that the well-known artist, John Pope, married the accomplished Miss Strongitharm.

Mrs. Greateorex was one of a party of artists who were at Bethel, Maine, during the summer. Their sketching consisted almost wholly in making pen and ink drawings from nature, the weather being altogether unfavorable for working with the brush. Mrs. Greateorex has brought back a large portfolio of pen and ink drawings which she sketched while at Bethel; they have all the appearance of etchings, the lines being sharp and clear, and show a precision as well as decision on the part of the artiste which is quite refreshing to see, after our eyes have suffered from beholding pencil drawings without the least force to them, being perfectly tame in touch and devoid of all artistic merit. In most of Mrs. Greateorex's pen and ink sketches, color is very well suggested by the proper management of light and shade, in one drawing particularly; a group of trees on the bank of a river, gave the impression of a setting sun which was rather brilliant in color, and the reflections in the water were more pleasing in this drawing than most artists would have painted

ed them. The artiste evidently caught the inspiration of the surrounding scenery, and by means of pen and ink, produced those really excellent drawings. But whilst we share in the enthusiasm of the genial lady artist for pen and ink drawings, we cannot withhold our admiration of a good drawing made by the pencil, nor change our belief that a good pencil drawing is superior to a drawing made by the pen and ink. More delicacy and what is termed expression, being obtained by the lead pencil than can be got by employing the pen and ink. Still, we think sketching with the pen will become quite popular with artists when working out of doors, as it is convenient to carry, and not at all heavy; and there is not the objection to it that there is to sketching in oil from nature, it being necessary to have a box well filled with colors and all other requisites, which make rather a heavy load, when walking over a rough country road on a hot summer's day.

De Haas has been at Newport, Narragansett, Point Judith, and other well-known places on the sea side. He made a number of sketches of rocks, and water, and sky effects; there is a freshness to his sketches that is quite pleasing; they are not labored on at all, but are painted at the moment he saw the effect, no attempt being made by him to finish a sketch in the studio that has been painted out of doors; it is left as it should be, simply a sketch—a memorandum of color, light, and shade, and of course form—the means of study the artist must employ before he can successfully paint a picture in the studio. He has just finished a large marine view. The sun is about sinking below the horizon, the sky is radiant with the evanescent glories of the departing sun, the left portion of it being charged with rain, which already seems to be on its way towards the mundane sphere. Some bluffs are seen on the left, with a long line of beach extending to the forepart of the picture. The water is dark, and rather disturbed. The hull of a ship which has been wrecked, is stranded on the beach, and helps to give interest to an otherwise very simple subject. The picture is well painted, good, pleasing color, and is effectively treated as far as disposition of light is concerned.

Beard, who was to the Rocky Mountains, did not make many sketches, but observed many characteristics of the country in that region, and will ere long, produce some works which will show his really versatile power. He is known to most of our readers as a painter of bears in a jolly state, of inebriation, we were about to write, but we think in a jolly state will suffice, he is now engaged, however, on a subject very different from his bears, it being a landscape, a woody and rocky glen with a large trunk of a tree that has been struck by lightning, bending forward, at which an Indian gazes, and evidently prays to Gitche Manito to protect him from this (to him) mysterious power. The work promises to be a success.

Berlin's Royal Opera witnessed recently the 300th performance of "The Magic Flute," with entirely new *mise en scene* and such competent principals as Wipperm and Betz. Mile. Garthe had obtained favor there in "Il Trovatore" and "Faust," while Roger gained a new triumph at the Kroll Theatre in "Zampa," a role which is to afford our great dramatic tenor—Mazzoleni—ample opportunity for a like accession to his present stock of laurels, honorably acquired upon the Academy stage and in concert halls.